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OLD ENGLISH MAY-POLE DANCE
(*From an old print*)

MAY-POLE POSSIBILITIES

WITH

DANCES AND DRILLS

FOR

MODERN PASTIME

ARRANGED AND ADAPTED BY

JENNETTE E. CARPENTER LINCOLN

Director of Woman's Gymnasium

University of Illinois

New York Public Library
Hamilton Fish Park Branch
388 East Houston Street
CIRCULATING DEPARTMENT

1907

AMERICAN GYMNASIA COMPANY

BOSTON, MASS., U. S. A.

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TO the young women who have helped to work out the possibilities of the May-pole this little book is affectionately dedicated.

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"The May-pole is up,
Now give me the cup.
I'll drink to the garlands around it,
But first unto those
Whose hands did compose
The glory of flowers that crowned it."

From "Wit a-Sporting"
by Henry Bold, 1657.

THE CONTENTS.

Preface 9
Introduction 11
The May-Pole at the University of Illinois 17
The Procession 20
May-Pole Waltz 21
Introduction to the Milkmaids' Dance ... 23
The Milkmaids' Dance 25
Peasants' Dance, 1671 27
Old Virginia Reel 31
"Grande" May-Pole and Pennant March 33
Aesthetic Waltz 38
Military May-Pole 40
Japanese Lantern Figure March 41
The Peasants' Floral Arch Dance, by Elizabeth E. Atkinson 50
May-Pole Pageant, 1906 54
Bibliography 59

Diagrams accompaning the dances and marches are in the text.

ILLUSTRATIONS.

Old English May-pole Dance (From an old print) Frontispiece
The Milkmaids at Practice ..... opp. 23
A Group of Milkmaids ..... opp. 25
A Group from the Flower Dance ..... opp. 49
Pageant Procession ..... opp. 53

PREFACE

THE aim of physical training for the woman receiving a university education should be more than the body training alone. It should educate and train the body to express the inner self: a woman should be not only strong, but graceful, and that grace should come from an inner prompting. It should be the lasting grace; the grace which is seen not only in the gymnasium exercise, but that which grows with her and becomes a part of her being, a second nature, evident in the carriage and bearing.

To accomplish this result, the student must realize that power comes through repose no less than through exertion. Relaxation, therefore, should be a part of every day's order of exercise and the value of harmonic poise should be appreciated and practiced.

When the student learns to balance the agents of the body by the law of opposition, and the importance of this balance is so impressed upon the mind that she will keep the idea and value of the exercise with her outside of the gymnasium, in daily practice, until unconsciously she has acquired the active chest and correct carriage of the body—head, chest and limbs in opposition—toes at proper angle; her step elastic and the proper length for her

height; the waist muscles free and pliable; all movements of the body in harmony; voice, expression and body equally cultivated,—then will there be the permanent benefit; the physical being will be able to withstand the mental strain, and body, mind, and soul will become a harmonious whole—"one in consciousness and three in manifestation."

It is the desire of most instructors in physical education for women to introduce into their work toward the close of the college year, in order to interest the majority of students, something of a lighter, more artistic nature, and at the end provide a suitable entertainment which shall include not merely the young women, always too few, who are naturally strong, graceful, and attractive in features, but the entire class without selection or discrimination.

The May-pole, which we are able to trace back to old English and even Roman sources has taken on new life and possibilities. It now serves much more than a picturesque purpose. It provides for us an interesting part of the year's work, and shows in the grace, precision and harmony of movement which it evokes, the immeasurable benefits of corrective, hygienic and educative exercise.

J. E. C. L.

INTRODUCTION

THE English observance of May-day, as a floral festival, doubtless dates back to the conquest of Britain by the Romans. It was at its height during the fifteenth and sixteenth centuries, when, according to writers of that period, the upper, as well as the middle and lower classes, went to the fields on May morning to gather hawthorn boughs and blossoms. Having obtained them, they marched home to the sound of music, and this ceremony was called "Bringing Home of May." A May-pole garlanded with flowers and gay ribbons was then erected. The fairest or most popular maiden was chosen "Queen" and crowned with flowers and her subjects, with joined hands, danced around the May-pole, as the youths and maidens of old Rome danced and sung on the "Calends of May," in honor of Flora.

In the time of Queen Elizabeth, May-poles were to be found in all parts of the country, and of all the May games, dancing round the May-pole was the most popular. The pole, we learn, "is covered with flowers and hearbes, and bounde with strings of different colours, and often two or three hundred men, women, and children follow it with great devotion, and when it is raised, they begin to leape and daunce about it, as the Heathen did at the dedication of their

Idolles." Ribbons seem to have been the usual decoration of the pole, from which we have the pretty and graceful custom of "plaiting the May-pole." These May-poles were of such size that they were often drawn to the place of erection by twenty or thirty yoke of oxen, "every oxe havyng a sweete nosegaie of flowers tyed on the tippe of his hornes." "The Lord and Lady of May" were iedntified with Robin Hood and his beloved Maid Marian, Friar Tuck, and Little John.

"The customs of the village festival gave rise by natural development to two types of dance. There was the processional dance of the band of worshippers in progress round their boundaries from field to field, from house to house, from well to well of the village. It is probable that this is at the bottom of the interesting game, 'Thread the Needle.' It is obvious that the 'figure' of the game, the 'arch,' is practically identical with one familiar in Sir Roger de Coverly and other old English country dances of the same type."

The other type of folk dance, the *ronde* or "round," is danced around a sacred object, a tree, or a fire. So the custom of dancing round the May-pole has been preserved.

The May-pole is identified in the beginning with the Drama and May games.

1898-1906.

In recent years there has been a revival of many ancient customs, and most prominent among them in colleges and schools is the May-day outdoor festivities.

The May-pole was first celebrated at the University of Illinois in May, 1898, by twenty-four young women in the waltz and two-step figures. The next year "May-pole Day" was happily anticipated by all, and instead of twenty-four young women, there were two circles,—twenty-four in the inner circle and twenty-eight in the outer circle. The May-pole dance then became an annual event. The third year another circle was added, and each succeeding year the number of participants increased. The great gatherings of thousands of spectators demanded more and more. The "Grande" May-pole then grew to the dimension of four circles, one hundred and twenty young women moving in concerted figures and steps. This was preceded and closed by the Pennant March. The Milkmaid and Peasant dances, figure marching, and classic dancing were added, and by study and ingenuity, it has been found that the May-pole possibilities are almost without limit.

Letters of inquiry from schools and colleges

and a more general demand for this type of work has led the author to publish a description of the May-pole celebration given at the University, hoping that it may prove as enjoyable and helpful to lovers of health, grace, and beauty, as it has to the May-pole devotees of Illinois.

THE MAY-POLE

AT THE

UNIVERSITY OF ILLINOIS

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Scene.—Athletic Field.

The bleachers formed a semi-circle. The circle was completed by two rows of chairs a distance of eighty feet or more from the center, serving to keep the spectators from crowding too near to the pole.

Time.—6.30 p. m.

Music.—Military Band.

Ushers.—Cadets.

Participants.—Two hundred young women from the gymnasium.

Dress.—White shirt-waist suits, or other suitable white dresses, walking length.

Properties.—*Pole,* twelve or fifteen feet high, the top decorated with an abundance of flowers and foliage. Twenty-four *streamers of bunting,* three yards longer than the pole, the University colors, orange and navy blue, twelve of each color. *Pennants* of orange and blue paper-muslin attached to *sticks* three feet long, sharp pointed at one end to facilitate planting them in the ground, where they are left in a circle around the dancers during the "Grande" May-pole dance.

THE PROCESSION.

The young women formed by twos, on the front campus, for a processional march, each carrying a pennant of University colors. Partners carried opposite colors.

Marching across the campus, with two honor students as leaders, the procession advanced to the President's house, where the young women were joined by the seniors in caps and gowns, and all paid their respects to the President and his family, with enthusiastic waving of penants, college songs and shouts of good will and greeting. From there the procession passed through the President's grounds over the picturesque rustic bridge to the Athletic Park, where the thousands of spectators received the "May-pole Girls" with college yells and applause. The military band played the entrance march, and the exercises began in the following order:

MAY-POLE WALTZ.

Colors.—Orange and blue.

Music.—Waltz time.

Participants.—Twenty-four young women, all graceful dancers.

Costume.—White shirt-waist suit or other white gown, walking length.

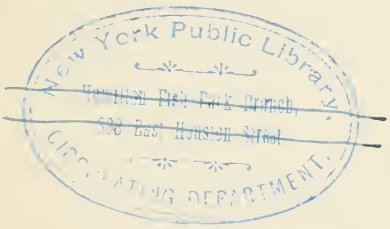
I. All trip gracefully to the pole and catch up the streamers, twelve orange and twelve blue. All face outward toward the spectators. Courtesy.

The Courtesy: (Slow time.)

Right foot back ..... 3 counts
Bend back knee ..... 3 counts
Straighten back knee ..... 3 counts
To position ..... 3 counts
Same with left foot ..... 12 counts

II. Face opposites; backs to partners. Courtesy, 12 counts, turning on the 10th, 11th, and 12th counts to face partners. Courtesy to partners, 12 counts. On the 10th, 11th, and 12th counts, step to side. Those holding orange streamers step inside, with *left* arm toward pole. Those with blue streamers step outside, with *right* arm toward the pole. All sway; place right foot to side (1), cross left in front, touch

toe (2), place left foot to side (3), cross right foot in front, touch toe (4), and repeat, 12 counts. Pass partners. Go in and out as in "grand right and left" until the streamers are plaited down the pole. When wound sufficiently, hold through four counts. Courtesy, 12 counts, to partners. On 10th, 11th, and 12th counts, face opposites. Courtesy, 12 counts, (or if preferable, waltz with partner round and round and reverse a few measures). Sway as before, 12 counts, crossing the feet. Unweave the streamers. When back to place, courtesy, drop the streamers, and run gracefully from the scene.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The Milkmaids at Practice

INTRODUCTION TO THE MILKMAIDS' DANCE.

"For this is a holiday!
Then every man did put his hat off to
his lass,
And every girl dis curchie, curchie,
curchie on the grass."

—*Westminster Drollery. 1671.*

In the old English festivals a pleasing part was taken by the milkmaids, and a day was set apart for a milking feast. On the morning of this day the youth of both sexes betook themselves to the outskirts of the villages for flowers and foliage, with which they decorated themselves and afterwards the May-pole. Then they danced about it to the strains of the bagpipe and other musical instruments, strange to us, played at old blindman's-buff, danced the Sailors' Hornpipe, and played their part right merrily.

It is written of the Princess Elizabeth that when, once upon a time, while closely guarded, she heard from her window the light-hearted singing of a milkmaid, she wished herself a milkmaid, so that she, too, might be free and merry.

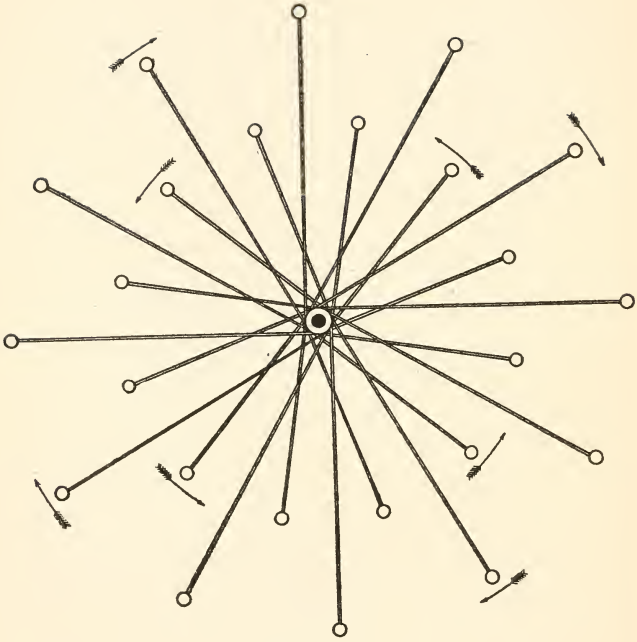
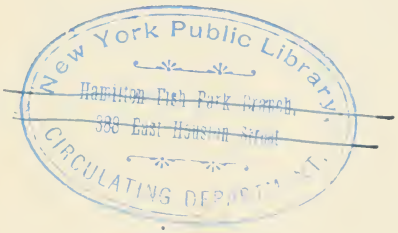


Diagram I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A Group of Milkmaids

THE MILKMAIDS' DANCE.

Music.—A lively two-step.

Participants.—Twenty-four young women all in white dresses, tissue-paper hats tied under the chin, small aprons of the chosen colors (twelve of each), and small pails on the arms.

All skip merrily, with peals of laughter to the pole, and twelve take up the orange streamers and twelve the blue streamers. Partners face toward each other. The inside twelve, right face, and the outside twelve, left face. (See diagram No. 1.)

Drop maid's courtesy to the right and left. (See description of maid's courtesy on following page.) Then dance skipping step around once in lively time, the orange and blue going in opposite directions.

Second time around, all take hands and side-step. The outside circle crowd the inner circle to the pole and side-step around them, the inner girls bobbing their heads and all laughing. The inner girls then dip under the arms of the outside circle. All side-step to right and back to places. The outside girls then dip under the arms of the inner circle and all side-step to the left and back to places. Then in two circles, basket fashion, all sway from side to side. The two

circles theu run in opposite directions. Running, skipping and hopping, then unwind, and at the end leave the pole, hand in hand, skipping away from the scene with laughter.

This may be prolonged by the introduction of fancy steps of any sort, the Sailors' Hornpipe, or more ceremony.

Description of Maid's Courtesy.—Place right foot back of left (1) and bend both knees in the drop courtesy. (2) The same with the left foot back. This is the lowly drop courtsey customary before superiors in England.

PEASANTS' DANCE.

Rural, 1671.

"Come lasses and lads, take leave of your dads,
And away to the May-pole hie."

"The fiddler then began to play the time again,
And every girl did trip it, trip it, trip it to the men."

—*Westminster Drollery.*

These country dances were simple, and the steps were taken mainly in circles, with the hands joined, constituting a roundel or roundelay, though many of the dances terminated with a reel. Of these roundels "Thread the Needle" was a favorite.

Participants.—Fifty--six young women.

Costume.—Ordinary white dress, made antique by a few simple accessories.

An elaborate costume is unnecessary for out-of-door effect, since this latter is readily obtained by the addition of a long-pointed, laced bodice of any black material. Any two harmonious colors (one-half of the peasants in each color) may be used for the tissue-paper hats, which should tie under the chin, and for the small aprons or panniers. Ribbons of the same color and material as the aprons or panniers may be worn on the full sleeve from shoulder to elbow, and thus giving an effective touch to the costume.

This figure (see diagram No. II.) consists of five groups of dancers arranged as follows:

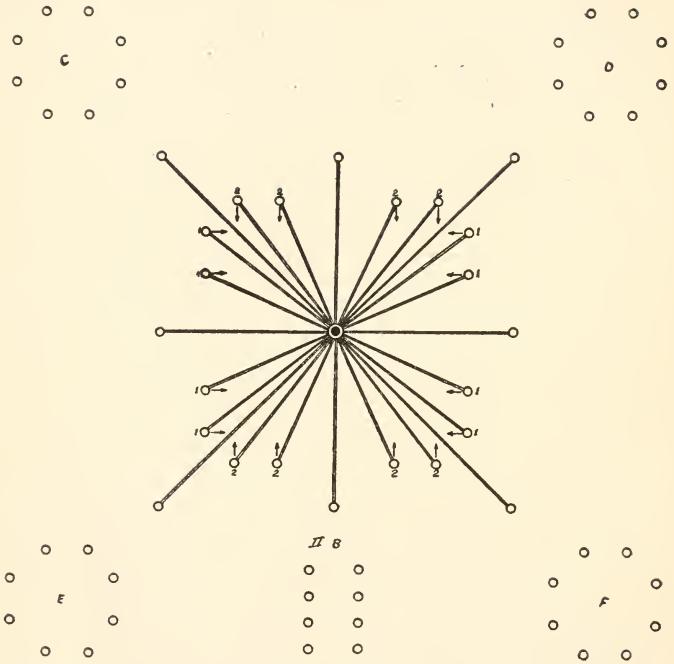

Diagram II

Eight each, in quadrilles, form on the four corners of the green.

Twenty-four in the central figure about the pole.

The twenty-four form about the pole, sixteen as in the double quadrille, and eight standing outside—one at each of the four sides and one at each corner. All hold streamers.

All courtesy to partners and to corners. The sides and corners courtesy to the audience, right and left. Head couples cross right, then side couples cross right. Head couples return to places, left. Side couples return to places, left (always careful to observe the changes in the same line). Repeat. Heads and sides cross and re-cross until the streamers are plaited sufficiently on the pole. Those holding the streamers on outside corners and sides may add to the picture by holding the streamers in a canopy over the dancers, or they may make a revolution about them between every alternate crossing of sides and heads.

To unplait the streamers, the last couples who cross, must cross back again, and all be sure to travel in the same path at the same side as when weaving the pattern, in order to prevent confusion.

When the streamers are all free, repeat courtesies to partners, corners, and to audience. All

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take hands and joined by the four corner groups, with fancy steps or running leave the scene.

At the same time the *eight* on the four corners dance a quadrille as follows:

Positions as in Diagram II., C, D, E, F.

1.—Courtesy to partners, 4 couts.

2.—Courtesy to opposites, 4 counts.

3.—Form a circle and side-step to right, once around, and back again to places.

4.—Grand right and left.

5.—Promenade all.

6.—Head couple form an archway, and all pass under; "Thread the Needle."

7.—Ladies' chain.

8.—Back to places.

9.—All join hands, crossing in front, and the four corner eights join hands, leave corners, circle about the center figure at the pole and, in conclusion, run gracefully from the scene.

If preferred, Sir Roger de Coverly (Old Virginia Reel) may be danced on the corners. Positions as in Diagram II B.

OLD VIRGINIA REEL.

A Modification of the Sir Roger de Coverley.

Eight couples on the corners of the green, the May-pole group of twenty-four plaiting the streamers in the center of the green (as seen in diagram II. and II B.)

The girl at the head of line 1 and the one at the foot of line 2 forward, meet in the center, and back—4 measures.

Partners, same—4 measures.

Girls at head, same, and turn with right hand —4 measures.

Partners, same—4 measures.

Same two who commenced, turn with left hands—4 measures.

Partners, same—4 measures.

Same two who commenced turn with both hands—4 measures.

Partners, same—4 measures.

Same two who commenced, dos-a-dos—4 measures.

Partners, same—4 measures.

Head couple join right hands and turn once and a half around. (Reel.) They separate, each giving the disengaged left hands to the couple

next to them, then to partner, then to next couple, and continue down the center between the lines. When the head couple reach the bottom of the lines, they join both hands crossed, and chasse up the center to their places. Then the lines march down the outside, and join partners at the foot of the line. All join right hands, raising them so as to form an arch, and the head couple join hands and run down the center, taking their places at the foot of the line. The second couple, now head couple, repeat the figure. After each couple has gone through the figure, all forward and back, forward again and turn partners, and the dance is at an end.

"GRANDE" MAY-POLE AND PENNANT MARCH.

The "Grande" May-pole is a dance of circles and combined concerted figures, arranged so as to enable large numbers in the gymnasium classes to take part without selection or with reference as to special fitness for display. The following description applies to a four circle dance. In diagram No. III. five circles are shown. The outside or fifth circle of thirty-two move in pairs the same as the second circle.

Music.—4-4 time or two-step.

The one hundred and twenty young women march into the circle of seats in pairs. They separate, the orange pennants passing to the right, and blue to the left. Meeting at the opposite side, they form a complete circle. (See Diagram III. Direction of arrows.) All face outward, take four steps forward, and plant the pennants in the ground. Leaders face each other. The right leader starts forward, followed by her partner, and all fall in, single file, leading in a spiral or labyrinthine march around the

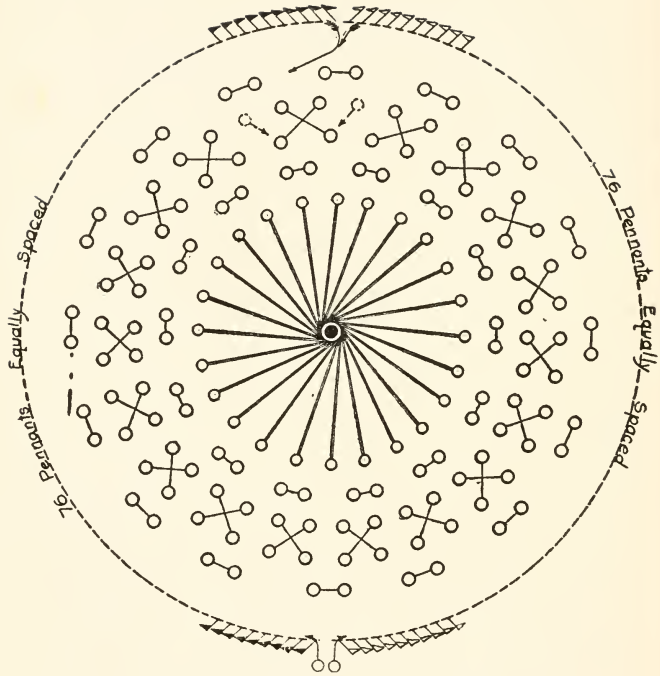


Diagram III

pole. They march around and around till all are in place and four complete circles are formed around the pole in preparation for the "Grande May-Pole Dance," as indicated in Diagram III., the arrows showing the directions.

Twenty-four in the first circle nearest the pole.

Twenty-eight in the second circle.

Thirty-two in the third circle.

Thirty-six in the fourth circle.

Thirty-two in the fifth circle (if added).

Circle No. 1 takes up the streamers, and stands nearly the full distance of the streamers from the pole.

The four circles dance in the following order:

1. The four circles taking hands, face the spectators. Courtesy (16 counts).

The Courtesy. (Slow time music.)

Right foot back ..... 4 counts
Bend back knee ..... 4 counts
Straighten back knee ..... 4 counts
To position ..... 4 counts
Same with left foot .....16 counts

2. *Sway:*

Place right foot to side (1), cross left (2).

Repeat left and right (8 counts in all).

Circle No. 1 right face, circle No. 2, left face, circle No. 3 right face, circle No. 4 left face.

Rest in preparation for the revolution.

All spring-step around the pole, hands held easily at belt, one revolution. (By "spring-step" is meant a running, light, elastic step in march time, springing from one foot to the other.)

3. First circle with streamers, rest, holding streamers in a canopy.

Second circle form in twos, holding hands.

Third and fourth circles form in fours, holding hands. (See diagram III.)

The twos and fours then either side-step or two-step around to the right, 8 counts; rest 4 counts; then around to the left 8 counts.

4. All face as in 2. Rest 4 counts. Follow step (place right, bring up left, etc.), right hand over head, left hand at belt, changing position of arms with the change of step, looking from the raised arm, when moving to the right. Go around once.

5. Twos and fours as in 2. Fours change to the windmill or star, partners clasping right hands across opposites' hands, left hands at the waist.

Around to the right, 8 counts.

Change hands, 4 counts.

Around to the left, 8 counts.

6. Face as in 1. Hold 4 counts. Around the pole with fancy step, either in the four large circles, or the three large outside circles may fall

into procession of pairs, taking hands, holding heads back, catching the drapery with the outside hands, and give a gentle suggestion of a springy cake-walk step. This must be given airily. The streamers are held in the canopy by the first circle, who sway gently. Any steps or concerted movements may be introduced to suit the director in charge. When the streamers are wound about the pole sufficiently for a good effect, the courtesy as in 1 may be given, the cross step swaying, 8 or 16 counts; and the whole exercise repeated in the opposite direction to unwind the streamers.

THE RETURN MARCH.

A leader from the outside circle starts off and all face in her direction, leading off singly or in twos.

The twos march to the opening of pennants, passing just inside of them till each stands behind her pennant, facing the spectators. Simultaneously the pennants are taken up, waved to the right (1, 2), to the left (1, 2). Repeat. Leaders, standing where they began their march around the pole, separate and march around the pole in the figure eight, moving to the outside of the circle of chairs.

(Any other marching order may be used for closing.)

AESTHETIC WALTZ FIGURE.

An exceedingly graceful and pleasing number in the program at the University of Illinois was the æsthetic dancing by thirty-two young women. The May-pole streamers were not employed; the pole served only as a center for the scene. (See diagram IV.)

(Mr. Melvin Ballou Gilbert's *Faust Waltz* was danced. The description and music may be obtained from Mr. Gilbert, Boston.)

Any fancy steps or slow dance with graceful arm movements may be arranged for this figure. The *Faust Waltz,* owing to the forward, backward, and lateral movements, is especially well adapted for the out-door effect.

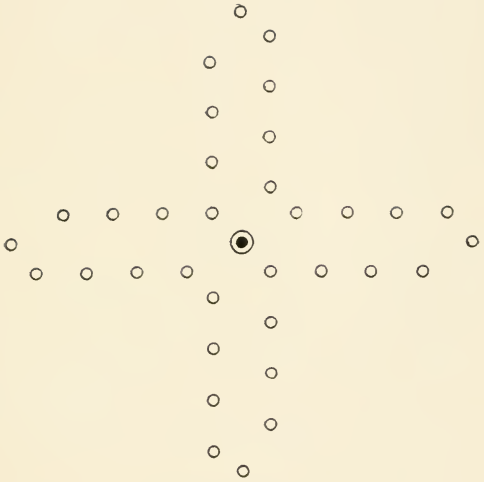


Diagram IV

MILITARY MAY-POLE.

(A Simple Dance.)

Twenty-four young women form a circle around the pole. Take up the streamers. Face outward. Salute with right hand. Salute with left hand.

(The figures given may be either in marching or in fancy steps.)

1. Single file, once or twice around the pole.
2. In twos, twice around.
3. In fours, twice around.
4. Single file, side step, once around.
5. In fours, form six small circles. All circles either forward march or side-step to right and left, with care not to entangle the streamers.
6. Form in fours and face in direction for unwinding the streamers, twice around.
7. Form twos, twice around.
8. Single file, once or twice around until all are in starting position as in 1. Leave the pole in any preferable military order.

JAPANESE LANTERN FIGURE MARCH.

Each year the May-pole exercises at the University of Illinois lengthened, until in time the final march was overtaken by darkness. This proved unsatisfactory to spectators and participants, and it was thought expedient to introduce some method of illumination so the Japanese lantern was introduced for that purpose and the May-pole Dance gained one of its most attractive features.

The symmetry and precision of execution, the rows of lanterns hanging evenly as from a single pole, and the reflection of the many-colored lights on the white dresses of the participants made the scene one of exquisite beauty.

Time.—Dusk.

Properties.—Staffs and lanterns.

Participants.—Thirty-two young women.

Costume.—White dress.

Each participant carried a staff five feet long, at the upper end of which, from a horizontal bar eight inches long, hung a good sized highly-colored Japanese lantern. The staff was carried perpendicularly in the right hand with the arm down at full length and the lantern hung directly over the head.

1. Enter single file; halt, facing the pole and about 30 feet from it.

In position, 8 counts.

(Before beginning the figures, there may be executed any order of marching with wheelings, which is suitable to the circumstances.)

2. *Form a square* about the pole. (See diagram V.) The center pivots or corners of the square will come between 12 and 13 in the middle, and 6 and 7, and 18 and 19 side corners, opposite each other, and 1 and 24 will form the corner opposite 12 and 13.

3. The four sides of the square rotate. The center pivots between 3 and 4. Nos. 1, 2, 3 march forward, and 4, 5, 6 march backward, making one rotation back to the square.

4. *Form a star.* (See diagram VI.) The sides of the square make one-fourth of a rotation, No. 1 next to the pole, No. 6 at the end. Hold the star 8 counts and all march forward, making one revolution about the pole.

5. *Form a circle.* (See diagram VII.) All face forward, and with No. 6 at the end, leading, all march forward and form a circle. March once around the pole, and with No. 6 leading in, again form the star. Hold, 8 counts.

6. *Firefly Figure.* (See diagram VIII.)

Form a star. Nos. 1, 3, 5 about face. This

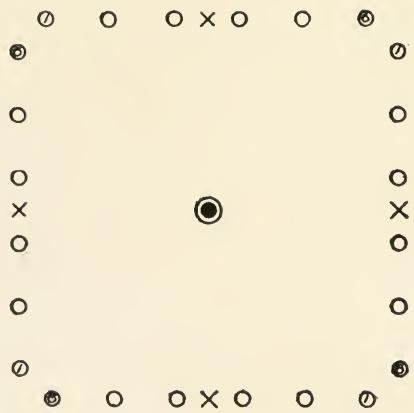


Diagram V

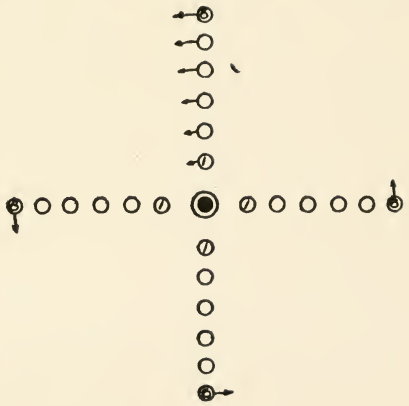


Diagram VI

brings alternates facing the opposite direction. All march forward once around the pole, then back to original positions in the star. Nos. 1, 3, 5 about face. Hold, 8 counts.

7. *Form circle.* (See diagram VII.) Nos. 1 lead out and form the large circle, make one revolution as in No. 5, and return to place in the star, Nos. 1 leading in to the pole. Hold, 8 counts.

8. *Two small stars.* (See diagram IX.) To form two small stars, one on opposite sides of the pole, east and west, the north and south lines march 4 steps forward, and the east and west lines open 1 step between Nos. 3 and 4. The north and south lines side-step through until the lines intersect at Nos. 3 and 4, forming the small stars on the east and west sides of the pole. Nos. 1 and 2 of the north line and Nos. 3 and 4 of the south line about face. All revolve. Hold, 8 counts. The two stars revolve once.

9. *Two small circles.* (See diagram X.) Same as in No. 7. Hold, 8 counts.

10. Two small stars. (See diagram IX.) Same as No. 8.

11. *Form a star.* (See diagram VI.) North and east lines side-step and return to original position in the large star. One revolution. Hold, 8 counts.

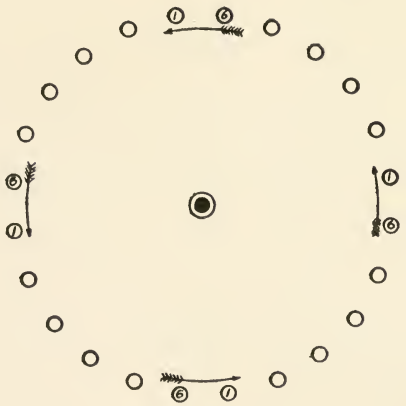


Diagram VII

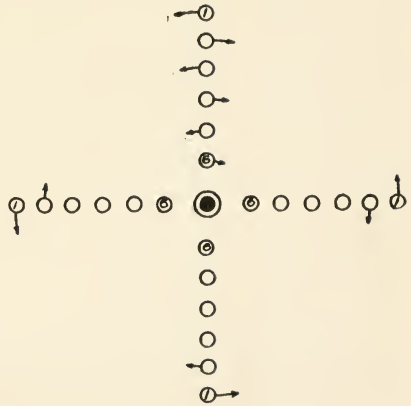


Diagram VIII

12. *Form a square* as in the beginning. (See diagram XI.) Hold, 8 counts.

13. *All face*—one-half right, and one-half left, and march away in twos, 1 and 24 leading. If single file is desired, No. 1 leads. (See diagram XI-D.)

In the final march, by twos, wheelings are made by twos and fours, eight forward steps being taken between each wheel. (See diagram XI-E F.)

The wheelings may be made in different ways, in half (180°) or entire (360°) revolutions to right and left.

To make the attraction much more elaborate, two companies may be formed with 24 in the smaller figures, as here described, and 32 in larger circles, squares, and stars, revolving and moving about the smaller figures.

This execution was carried out at the University of Illinois, May program for 1906.

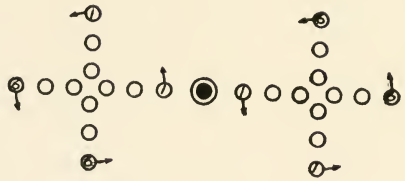


Diagram X

Diagram IX

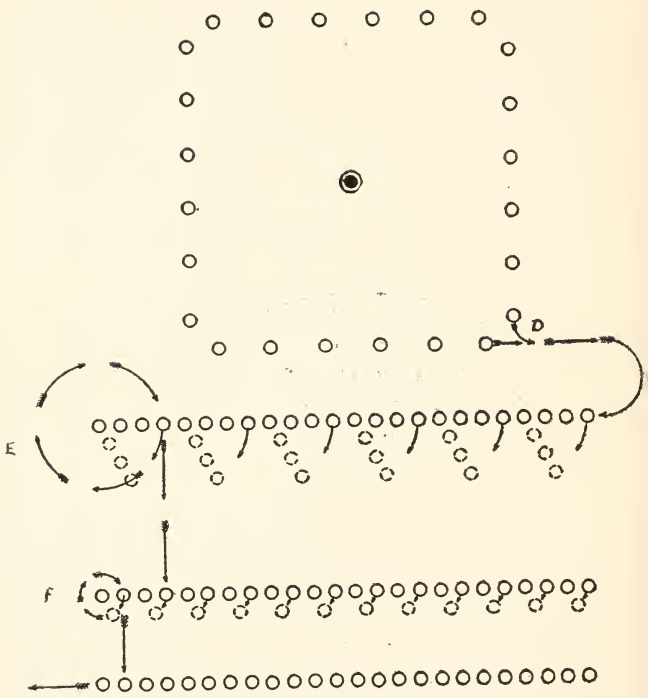
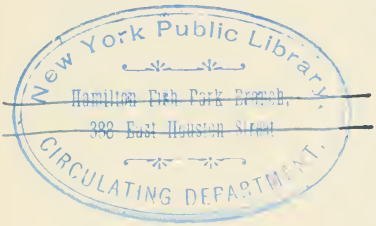


Diagram XI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A Group from the Flower Dance

PEASANTS' FLORAL DANCE

BY

ELIZABETH E. ATKINSON

Properties.—Double twisted steel wire arches, with wooden handles, covered with pink and white tissue-paper chrysanthemums. Wreaths of flowers. Girls with white arches in wreaths of white spirea. Girls with pink arches and wreaths of pink honeysuckle.

Directions for making Flowers.—Material: Tissue paper (1c. per sheet) and spool wire for stems. Fold the tissue paper lengthwise of the sheet in three equal parts, then fold over once in a square. Take the two opposite corners of the square and fold over together, then fold twice more. Round off the outer edge. To cut petals take scissors and cut down center of paper from outer edge to within one inch of center. Cut once on each side of that, making three slashes in all, then cut down the sides where the paper is folded. To curl flowers open up the paper, take one leaf at a time, place it on the knee and roll with a small, round-headed hatpin, beginning at the outer edge of each petal, and roll in, pressing rather hard. Take four of the curled leaves to make a flower. Place one on top of the other, and run a piece of the wire through center to fasten together and form a stem.

PEASANTS' FLORAL ARCH DANCE.

The Peasants' Floral Arch Dance by 32 young women dressed in white, wreaths of flowers in their hair, each carrying an arch; 16 white arches and 16 pink, the colors alternating.

The girls form in order at one side of the grounds and then march in and form a circle around the May-pole, being numbered in four sections, 1, 2, 3, 4, 5, 6, 7, 8, Nos. 1 standing opposite each other. After forming the circle, partners (pink and white arch) face.

Figure I.—Serpentine Movement: — This movement is simply the Grand Right and Left done without joining hands; once around.

Figure II.—Right face and cross step in circle around the pole. On reaching places Nos. 1 turn in toward the pole, forming a star, making eight girls on each side of pole. Left face and march forward around the pole in a star, Nos. 1 acting as pivots, finishing in original position.

Figure III.—All left-face out and Nos. 8, (on the ends), lead off to the left, each eight girls forming a circle at one of the four corners of the pole. Each circle faces out, join hands, connecting arches and circle once around to left. Hold 8 counts and circle to right. Left face; march once around and re-form star, Nos. 1 leading.

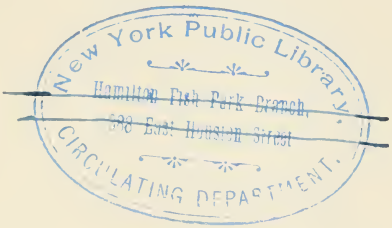
Figure IV.—Nos. 1 lead off to left and march in large circle around pole to place.

Figure V.—Face partners. Odd numbers sink on one knee and partners two-step around them. Repeat for even numbers. Repeat all.

Figure VI.—All face out. Odd numbers step forward one step, face left. Even numbers hold one handle of arch in right hand and swing the other handdle to girl standing next, forming a circle of arches. Odd numbers step through arch on left of partner, winding in and out around circle to place. Inside circle swing arches back to place, outside girls step back to place, forming large circle.

Figure VII.—Partners face and repeat serpentine movement. (Figure 1.)

Figure VII.—All face same direction and follow leader from the grounds in a serpentine march (with fancy steps if desired.)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Pageant Procession

MAY-POLE PAGEANT

1906

Properties.—Canopy—a Japanese umbrella covered with white crepe paper with six pink streamers, wreath of spring flowers decorating the top.

Each group of girls carried the properties employed in its particular dance.

The entrance procession was preceded by the May Queen and attendants.

The May Queen walked under the canopy and her attendants carried the streamers, as seen in the illustration. A short distance back of them came the group carrying the Japanese lanterns, followed by the 32 peasants with floral arches. Then came the milkmaids and last the "Grande" May-pole girls with the pennants.

They entered at the south side of the circle of chairs and marched in zig-zag to a distance opposite the bleachers, where the spectators were seated. They then formed in ranks of sixteen, dividing into eights in order to pass on each side of the pole, and passing in position between the spectators and the pole.

Here the lantern bearers marched forward directly then obliquely backward until they stood in diagonal lines on each side as in diagram Z-1.

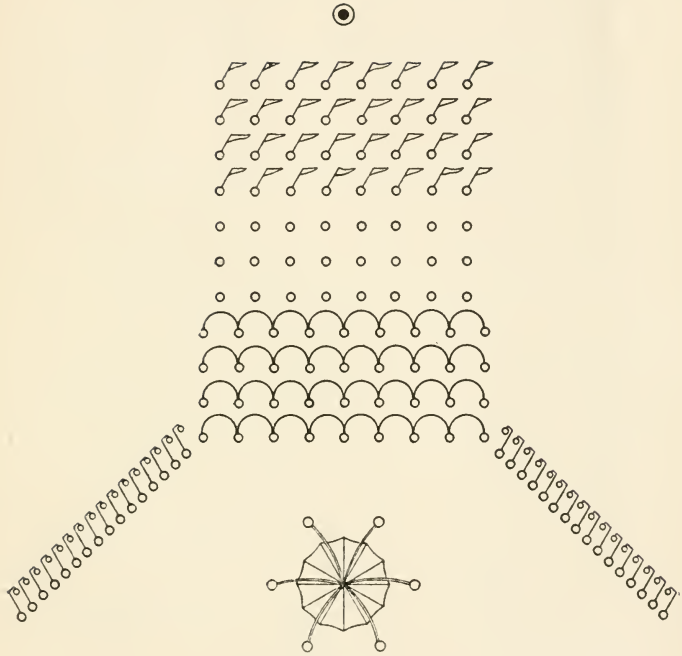

Diagram Z-1

The floral arches were then raised and the milkmaids and pennant bearers passed under. Crossing in front in fours to opposite sides, they marched to the rear and sides of the pole, forming circles, and paused in positions as in diagram Z-2.

The band ceased playing and a tribute was paid to the May Queen,—the presentation of a bouquet of roses. This ceremony was preferred to the crowning, which is generally the custom.

A group of girls then caught up the streamers of the May-pole. (Here a pattern may be plaited upon the pole as described in the Peasants' dance or the May-pole Waltz.) All circles as in diagram Z-2 danced in various figures and steps in honor of the May Queen, whose attendants, holding the streamers, danced and courtesied about her. (Any arrangement of groups for dancing may be introduced here instead of the one described).

At the close of the revel, all ran or skipped from the pole.

Note.—Diagram Z-1 shows nine in each rank, holding arches. An odd number may be added, or if there are eight in line, the end arch may be held as a wreath, or the end arch may overlap the one next to it while the procession passes through.

CENTRAL CIRCULATION
CHILDREN'S ROOM

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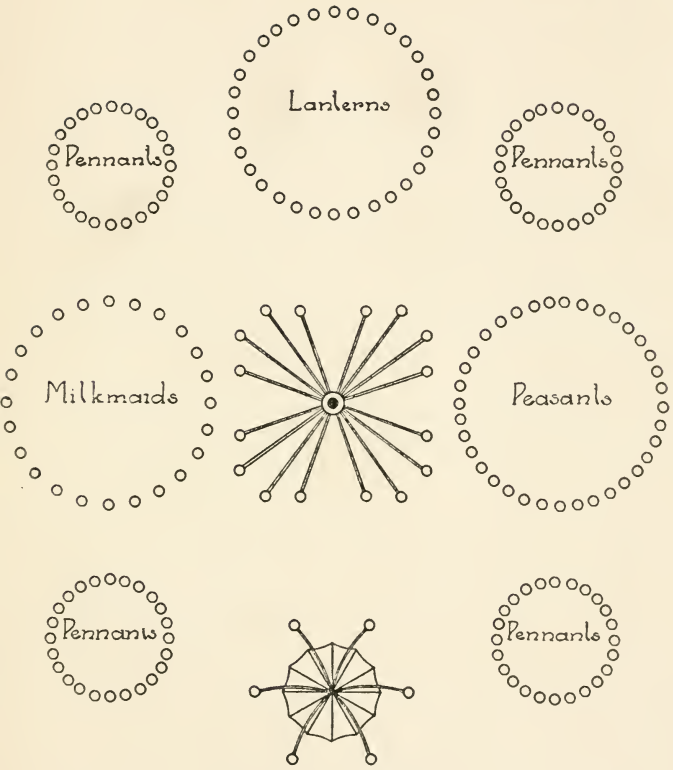

Diagram Z-2

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CENTRAL CIRCULATION
CHILDREN'S ROOM